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Next Week: January 18

SPECIAL ISSUE

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Contents for January 11, 1941

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LENT BY WILDENSTEIN & CO. TO THE JOHNS HOPKINS UNIVERSITY, BALTIMORE

THE EIGHTEENTH CENTURY SPIRIT OF DIVERTISSEMENT IN TWO LOANS TO THE GAY BALTIMORE EXHIBITIONS: ITS VENETIAN ORIGIN IN GIAMBATTISTA TIEPOLO'S "CARNIVAL SCENE" (ABOVE) AND ITS PARISIAN REFLECTION IN ETIENNE JEAURAT'S "LA COMEDIE ITALIENNE" (BELOW)

LENT BY JACQUES SELIGMANN & CO.

THE ART NEWS

JANUARY 11, 1941

DIVERTING MOMENTS *in* ART

Unconventionally Uniting Gay Things, Chiefly Venetian, of Many Epochs

BY JOHN SHAPLEY

THE carnival season is being appropriately celebrated at Baltimore by five coöperative exhibitions grouped together under the general title of *Divertissements*. Calculated to evoke a mood of cheerfulness, they are a contribution to mental balance in the midst of a currently sad world. The life of feeling runs the long gamut from instinct to mood. Instinct is reaction anterior to or even independent of feeling. Mood is feeling anterior to or even independent of action. Somewhere between them is emotion, a reaction in which feeling and action are inextricably intertwined. There have been exhibits with a primary appeal to instinct: pictures of pretty girls of the Bougereau or Henner type may be instanced as arousing carnal instinct first of all. Most exhibits are aimed at the spectators' emotion; the Baltimore showings are conceived in terms of a mood: gayety. And since it happens that the gayer art which lends itself to such a purpose has mainly been connected with Venice, with carnivals and with the theatre, these are the subjects represented in the pictures on exhibition and dealt with in the entertainments scheduled in connection with them.

The exhibits have been arranged by Georges de Batz, the Secretary for Fine Arts at the Johns Hopkins University, and we may therefore begin our tour of the exhibitions with the Gilman Room at the University. The core of the showing there is a series of gay views of Venice by the eighteenth century masters of that city. Guardi is represented by a dozen revealing examples. His *Piazzetta* from the Wadsworth Atheneum stands out among them, a tribute, incidentally, to the superior taste that is guiding the growth of this gallery. Rivaling it is a Guardi formerly of the James Simon Collection lent by Paul Drey, exquisite in its animation and lucidity. Even to list the other Guardis—six lent by J. M. Heimann—is impossible here. But to omit mention of the Guardi drawing is not permissible. It is the pen drawing, *Santa Maria della Salute*, recently seen in New York at the Wildenstein Gallery, but doubly effective in Baltimore, where alongside it are finished paintings to demonstrate the artist's power, on the one hand, to catch a mood, and on the other to preserve this mood through the arduous process of externalization in oil and pigment.

The number and range of the Guardis have possibly led to overemphasis. In a country devoted to numerology we need to watch ourselves lest we fail to see the forest for the trees. More important than the number of Guardis is the total exposition in the Gilman Room of the glories of Venice even as it approached the end of its millennial history of independence. There is a Canaletto offering us a wide view of magnificent buildings rising lotus-like from the limpid waters; along with the Turner from the Toledo Museum it is obviously one of the lions of the show. There are three conversation

(ABOVE AND BELOW) LENT BY MR. J. M. HEIMANN TO THE JOHNS HOPKINS UNIVERSITY

EIGHTEENTH CENTURY DIVERTISSEMENTS BY ITALIAN MASTERS: (ABOVE) A SPIRITED "CARNIVAL-SCENE" IN THICK IMPASTO BY ALESSANDRO MAGNASCO; (BELOW) PIETRO LONGHI'S TYPICAL LIGHT-HEARTED GENRE, "GAMBLING SCENE"

LENT BY WILDENSTEIN & CO. (ABOVE)

pictures by Pietro Longhi. There are four Tiepolos, over which it is tempting to linger, two Marieschis, and an unusually fine Bellotto. The vitality of the mood of Venice recorded by these local artists is evidenced by the variety of non-Venetian artists who were possessed of it. I have mentioned Turner, a name that inevitably calls up Bonington. The latter's two pictures lent to the University by Mr. James W. Lane come, as Bonington's pictures usually do, as a surprise. For it never fails to surprise us that such clarity and crystalline purity, so genuinely Venetian, should appear in the works of a Channel painter, from whom geographically we might rather expect to find digressiveness, turbulence, or even befuddlement vis à vis the Venetian scene.

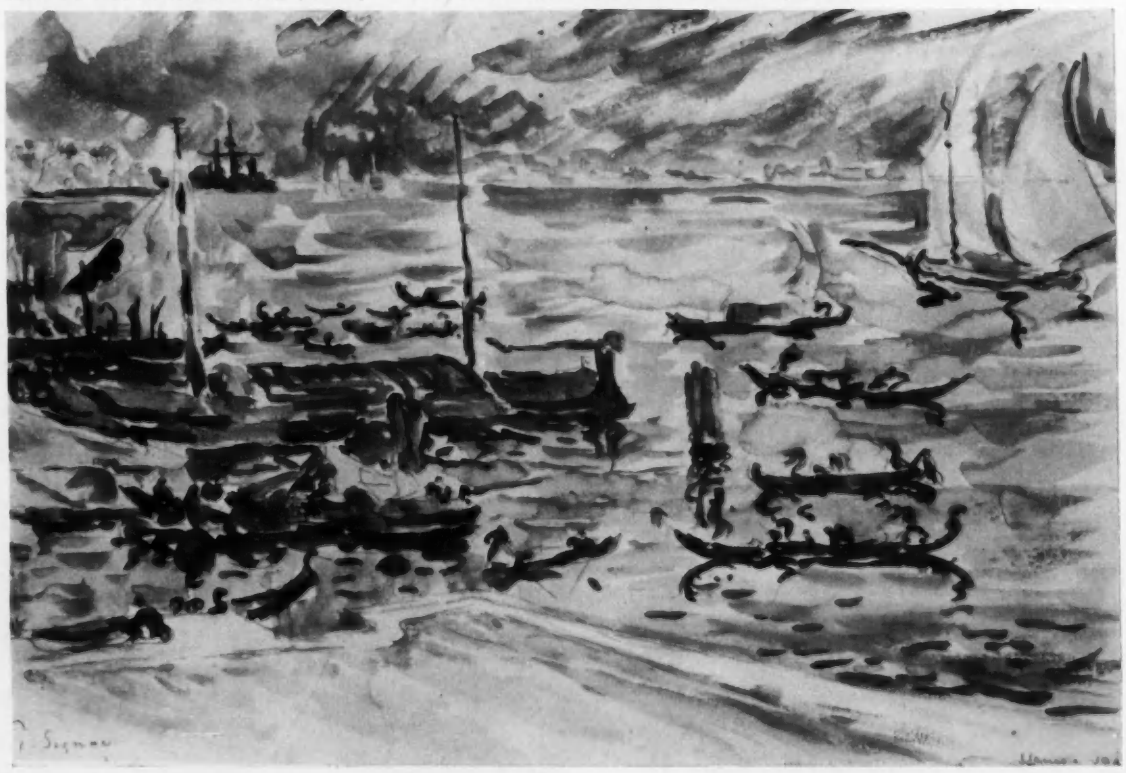
No less remarkable than its geographical extension is the duration in time of the Venetian eighteenth century mood. This dimension of Venetian cheerfulness is stepped off through to 1939 by Boudin and Whistler, Sargent and Signac, Ziem and Dufy—all represented by appropriate subjects in the Gilman Room. Two excellent contemporary paintings that contend for places in this distinguished series are the *Canal della Giudecca* by Nordfeldt and the *St. Mark's Square* by Colucci.

Since the theme of the Baltimore exhibits is not a place, nor a school nor subject matter, but is a mood, there is ample gayety other than Venetian in the Gilman Room. Purveyors of this gayety include Lancret, whose delightful *Guitarist in Polish Costume* has been lent by Mrs. Hans Schaeffer; Peter Laer (Il Bamboccio), with a rather racy *Carnival Scene;* Jeaurat, whose two spirited scenes of carnival lent by Jacques Seligmann & Co. reveal an undervalued master; Picasso and others. Among these Magnasco's large *Carnival Scene* lent by J. M. Heimann contrasts with the other pictures as a minor key contrasts with majors. This picture indeed represents a kind of fourth dimension of cheerfulness. Its gayety is that of the gravedigger in Hamlet. But it is carnival, it is animated; and its mood is not unlike the cheerfulness many all over the world experienced on this New Year's Eve. It brings us back to earth, and to the necessity of turning our attention to the other exhibits included in the Baltimore *Divertissements.*

Goucher College and the Municipal Museum divide the enormous task of the documentation of the ballet between them. Of this entertaining and extraordinary material, exhibited with unparalleled completeness, little can be said here, far too little for its merits. At Goucher there is an eye-opening collection of studies by Berman. These are independent works of art, quite

(Continued on page 16)

LENT BY MR. JAMES W. LANE (ABOVE)



LENT BY THE KNOEDLER GALLERIES (BELOW)

VENICE AS A SETTING FOR DIVERTISSEMENTS OF THREE CENTURIES BY ARTISTS OF THREE COUNTRIES: (ABOVE) GUARDI'S DRAWING OF "SANTA MARIA DELLA SALUTE"; (CENTER) "THE GRAND CANAL" BY BONINGTON; (BELOW) SIGNAC'S "VENETIAN SCENE"

DISTAFF ART EN BLOC

300 Paintings & Sculptures Segregated by Sex

BY JEANNETTE LOWE

THE Forty-ninth Annual Exhibition by members of the National Association of Women Painters and Sculptors is housed as usual in the large galleries of the Fine Arts Building, and with its more than three hundred works of art is open, as usual, to the criticism of being far too large for the ordinary person to enjoy, whatever the advantages there are for members who live in forty-four states of the Union and wish to show together once a year. The disadvantages always seem so apparent in the lack of selection which the individual members labor under, that some new grouping, regional, or around a central theme, would seem imperative if these large exhibitions are to have freshness and character of their own.

EXHIBITED AT THE AMERICAN FINE ARTS GALLERY

MEN BY WOMEN: R. YATES' MARBLE "JOE LOUIS" (ABOVE); N. E. GRAUER'S PRIZE-WINNING "YOUNG SCIENTIST" (BELOW)

The general temper of this year's exhibition is serene and peaceful, full of the pleasures of domesticity, and with almost no hint of protest against war or any other possible evil of society. There is no dearth of good painting, however, and in the sculpture there is a distinct advance in the seriousness and depth of the work shown, as compared with that of even five years ago. Themes of mother and child abound in both groups, while the ability of women painters to describe a house in the country with the affection one would bestow upon the face of a friend seems unlimited. There are also a large number of those chatty scenes in which women love to participate, and which these women painters have enjoyed painting, with female, almost feline glee. There seems to be more attention to the problems of basic design than formerly, and less a feeling of the sensuous pleasure in the paint itself than usually appears in large shows where the work of men and women both appears.

EXHIBITED AT THE AMERICAN FINE ARTS GALLERY

CARLETON'S WATERCOLOR: "TWO A.M."

But the Association asks no quarter as far as sex distinction is concerned, standing squarely on its feet as a group of artists, so perhaps it is not in order to look for differences.

Mention should be made of the reportorial charm of Lena Gurr in *Breakfast in a Cafeteria* and of Peggy Dodds in *One Too Many*. Moira Flanagan's *Cocktail Hour* is amusing, so is Vanessa Helder's *Old's Sanatorium*. Agnes Tait paints with breadth and understanding of plastic problems in her *Ready for the Cock Fight*. Edith Blum recreates the atmosphere in *At the Movies* and Lesley Crawford's *At the Horse Show* is likewise convincing. Anne Eisner's prize-winner, *Washington Square*, teems with life and color, and manages to integrate an enormous number of tiny figures into the allotted space.

(Continued on page 16)

"REFLECTION," PLASTER, BY B. STONE

EXHIBITED AT THE AMERICAN FINE ARTS GALLERY

French Painting between Revolutions: 1793-1940

From David to Today in a Show of Masterpieces at San Francisco

BY WALTER HEIL *

BRINGING to California, with its newly developed interest in modern French painting, the most comprehensive manifestation of the art of France from the end of the eighteenth century to the present day ever seen in the United States, the current exhibition of "The Painting of France Since the French Revolution" at the M. H. de Young Memorial Museum is an event not alone for San Francisco but for the entire West as well. Despite the great wealth of representation of this period of French art in this country, such a selection of its greatest phases, more often than not in terms of the classics of its painters, reaching up to the most significant works of our own day, has never been equalled in one place before.

The show comes to us through the generous coöperation of the French government after having previously been displayed with extraordinary success throughout South America, where it began a tour at Buenos Aires just before the start of the war. It was assembled largely through the efforts of one whose leading position and profound knowledge eminently qualified him for such a task: M. René Huyghe, Head of the Department of Painting of the Musée du Louvre. The pictures were all chosen from public and private collections in Europe and, with but one or two exceptions, have never been shown before in this country. The presence of works from most of the provincial museums of France is of special significance. The concentration of artistic riches in Paris is apt to make one overlook the fact that, outside of her capital, France possesses numerous other museums containing masterpieces, often of superlative quality. In fact, of the total of fifty-six paintings from public collections, no less than twenty-eight were chosen from sixteen more or less rarely visited museums outside of Paris.

As the title indicates, the exhibition has been limited to works of the last one hundred and fifty years, with that of the nineteenth century naturally being the dominant feature. It is now almost generally conceded that the nineteenth was the greatest century of French painting. Indeed, with its amazing wealth of artistic personalities, its sparkling criss-cross of tendencies and currents, the nineteenth century is singularly apt to convey a fully rounded image of the French genius in painting. While the general public is naturally attracted by such well known canvasses as Gros' *Bonaparte at the Battle of Arcola*, Gérard's *Madame Récamier*, Ingres' *Turkish Bath*, the more serious art lover, too, familiar with the various offerings of French art in museums, private collections and at such events as the art exhibits of the last World's Fairs, will probably be most interested in that part of the exhibition which covers the years from about 1785 to 1850. As already mentioned, America is by no means poor in French art. In fact, painters like Renoir, Cézanne, Van Gogh and Gauguin are represented in American collections by so many and, in some cases, such superlative works that hardly any essentially new aspects of their art could be provided by drawing from European collections. On the other hand, relatively little exists in this country of the classical painting of the Empire; likewise top-flight pictures by Géricault, Delacroix or Daumier are scarce here or altogether missing. For similar reasons the contemporary section offers much of interest. While such well known artists as Picasso, Matisse and Derain are shown only in a few though very fine examples, pictures by numerous other younger French artists are included whose works have never before crossed the Atlantic.

LENT BY THE MUSEE DU LOUVRE TO THE DE YOUNG MUSEUM, SAN FRANCISCO

NEO-CLASSICAL: DAVID'S "PORTRAIT OF PIUS VII," 1805

LENT BY PAUL ROSENBERG, NEW YORK

ROMANTICISM: COROT'S "WOMAN WITH TOQUE," 1850-58

Now to the individual works: there are five excellent canvases by Jacques Louis David, ranging from the exquisite likeness of the actress Joly, lent by the Comédie Française, Paris, still done in the tradition for the pre-Revolutionary *dix-huitième*, to the austere portrait of Pope Pius VII from the Louvre, painted in 1805 shortly after Napoleon's coronation. As it is well known, Pius had, at Bonaparte's request, come from Rome for this occasion but was at the last moment prevented from carrying out the ceremony by the impetuous Emperor who waved the Pope aside and placed the crown on his own head. Fascinating is David's *View of the Luxembourg Garden*, also lent by the Louvre, the only landscape known by him, showing the view through his window at the Luxembourg Palace where he was held prisoner in 1794. This unpretentious, straightforward little landscape makes one almost regret that the great Classicist did not devote more of his talent to such tasks. Gros is best shown in his famous *Bonaparte at the Battle of Arcola* from Versailles, a picture executed in Italy soon after the heroic assault depicted and, curiously enough, under somewhat ludicrous circumstances since (according to Gros' letters) the fidgety general had to be coerced into necessary tranquillity with the coöperation of his wife Josephine who held him on her lap during the last session. Splendidly represented is Ingres with six works. Two early portraits, *The Architect Desdeban* (illustrated on the cover of this issue) of 1810 (Museum of Besançon) and *M. de Villars* of 1811 (G. Bernheim de Villers, Paris) were both painted in Rome during Ingres' stay at the French Academy and clearly

* To Dr. Heil, Director of the DeYoung Museum, belongs the credit for bringing this exhibition to the United States, and we are indebted to him for this account of it. When its nineteenth century section, augmented by loans from American private collections, goes on exhibition in New York at the Metropolitan Museum in February, it will be further described and more extensively illustrated in these columns.—*Ed.*

reveal David's influence. Two other portraits, *Mme. Moitessier* (Paul Rosenberg) and *Mme. Gonse* (Ingres Museum, Montauban) both finished in the fifties, exemplify the meticulousness and extraordinary technical proficiency of the master's late period. Still later are two figure pictures, the celebrated *Turkish Bath* from the Louvre, finished in 1862, and the last version of his *Stratonice*, done in 1866, from the Musée Fabre in Montpellier.

Six works by Géricault give a powerful impression of this early leader of the Romantic movement. Outstanding is the celebrated *Carabineer* which, together with a fascinating preliminary sketch for *The Raft of the Medusa*, comes from the Louvre. There is, further, one of those character studies of the insane, in this instance of an assassin, a masterwork almost uncanny in its psychological insight (Museum of Ghent). Géricault as a portraitist is shown in his *Lord Byron* from the Musée Fabre, a likeness of one of the artist's favorite authors which was bequeathed to the Museum by Bruyas in 1876.

Delacroix can be well studied in five works: The grand *Greece Expiring on the Ruins of Missolonghi* from the Museum of Bordeaux; *The Battle of Poitiers* from the Louvre; the *Women of Algiers* from the Musée Fabre, a second version, done about sixteen years later, of the larger painting in the Louvre from 1832, in which the slightly garish brilliance of color has given way to a warm Rembrandtesque chiaroscuro; the *Turkish*

Women in the Bath (Paul Rosenberg) in which, with truly Romantic ingenuity, the Oriental subjects are set against the lush verdure of a Northern forest; finally, the sensitive portrait of Delacroix's friend and patron, *Bruyas* (Musée Fabre).

A fascinating contrast to this last work is provided by another portrait of Bruyas done in the same year 1853, by Courbet (Musée Fabre). In its realistic conception of an almost brutal candor, it is typical of Courbet who is further represented by his *Young Girl with Sea Gulls* (Paul Rosenberg), a work in which the delight of this master craftsman in the pictorial rendering of matter has found a most happy expression. There are also several landscapes by Courbet, among them the huge *Mid-day Rest at Haying Time* of 1868 from the Petit Palais.

Two exceedingly beautiful landscapes mark the beginning as well as the end of Corot's career: *The Forum at Rome* from the Louvre, painted in 1826, and the *Cathedral at Mantes* of about 1870, from the Museum in Rheims. In between stands the small but exquisite view of *The Cabassud Houses at Ville D'Avray* of about 1850 (M. Christian Lazard, Paris). Corot as a

LENT BY THE PETIT PALAIS, PARIS

figure painter could hardly have been shown to greater advantage than in the *Woman with Toque* (Paul Rosenberg), done in the fifties.

There is no work by Daumier existing in this country that could be compared to his marvelous *Crispin and Scapin* from the Louvre. Three other works, among them *The Chess Players* from the Petit Palais and the small but powerful *Reading Aloud* from the Municipal Museum in Amsterdam, further enrich the Daumier group. Millet, who is shown in several of his peasant subjects, among them the ubigitously celebrated *Shepherdess Tending her Flock* from the Louvre, appears to great advantage in the sensitive likeness of *A Marine Officer* (Museum of Rouen), one of those portraits he did early in his career which are practically unknown in America. Two painters of lesser stature, Theodore Rousseau and Daubigny, are represented together with other examples, by two exceptionally fine landscapes: *The Old Oak* by Rousseau (Chastellus Collection, Paris) and *The Sluice in the Valley of Optevoz* by Daubigny from the Museum in Rouen.

Of particular importance among the works of the Impressionist generation are: *Cotton Market in New Orleans* by Degas from the Museum in Pau, shown once before in this country at the Degas Exhibition in Philadelphia in 1936; the Corot-like early *View of Montmartre* by Sisley from the Museum in Grenoble; several excellent Manets, especially the early portrait of his parents (Rouart Collection, Paris) and the brilliant *Skating Rink* of 1877 (Mrs. F., Paris) a picture full of the bravura of Manet's mature style; a still-life *Apples and Grapes* by Monet (Coll. Barret-Decap, Paris) who is otherwise represented by first rate canvasses revealing every phase of his landscaping art; Renoir's *Woman with Parrot* of 1871 (J. Thannhauser, Paris), the beautiful *Meadow* of 1880 from the Louvre, two charming little girls *Mesdemoiselles Caben D'Anvers* of 1881 (M. Bernheim Jeune, Paris) and, as a special treat for lovers of painterly treatment of matter, a small *Still-Life: Fish*, painted in 1911, from the collection of Mr. Sydney W. Brown, Baden, Switzerland. Toulouse-Lautrec is best illustrated in his *Portrait* of the Actor Samary lent by M. Jacques Laroche, Paris.

Numerically few but qualitatively high ranking works give a fully adequate idea of the leaders of the Post-Impressionist era. Special mention is deserved by the well known *White Horse* by Gauguin from the Louvre; a superb landscape, *Promenade in Chantilly* by Cézanne; Seurat's *The Seine at Courbevoie* (Mrs. G. Cachin Signac, Paris) important as to size and quality in the scarce oeuvre of this master. *(Continued on page 16)*

LENT BY DURAND-RUEL, PARIS

SIXTY YEARS OF FRENCH PAINTING: (TOP) JOURNALISM IN DAUMIER'S "THE CHESS PLAYER," 1868; (CENTER) DEGAS' IMPRESSIONIST "AFTER THE BATH," 1880-90; (RIGHT) A CONTEMPORARY TREND IN "THE KITCHEN TABLE" BY DERAIN, 1924

LENT BY MRS. PAUL GUILLAUME, PARIS

New Exhibitions of the Week

OLD AND MODERN MASTERS FOR SMALL SPACES

THE Knoedler Galleries, in presenting a series of outstanding paintings for tiny spaces—and they range from the *trecento* to Seurat—has emphasized that a painting need not be a miniature to have many of the latter's virtues—charm, preciousness, technique, beauty and variety. Thus, there are three excellent Guardis, two of them veritable miniatures, but the best of them is the comparatively large (about the size of a piece of typewriter paper) *Giudecca*, a little masterpiece. For France, Greuze—a girl's portrait, Watteau—a *Commedia dell'Arte* piece, Trinquesse—a girl's portrait, and Seurat—a red-bearded man dimly seen hoeing his garden, are interesting representatives. England has Bonington, who contributes a very charming, breezy French *Coast Scene* which has the characteristic impastoed grace notes for waves and clouds. Next to this seascape hangs Renoir's Riviera seascape, which is gay with macaw colors. An unattributed portrait of the Flemish School, depicting a coiffed lady saying her rosary, is the best composed and most attractive of the early paintings, though close on its heels are the Corneille de Lyon portrait and the finely fused oil portrait by Jan Cornelisz Vermeyen. J. W. L.

SPIRITED AND DELICATE PICTURES BY DORIS LEE

DORIS LEE'S spirited approach to life is visible at the Walker Galleries in her first full length show in nearly five years. One is struck first, perhaps, by the gentle fancy which pervades many of these works, but her amusing interpretation of a scene is backed up by great sensitiveness to its mood and the ability to handle problems of quite complicated composition with clarity and emphasis. *Farmer's Wife*, for instance, is a delightful comment on one of the more rewarding phases of acquiring the egg money. Miss Lee's whimsical little figures are charged with emotion, and they are set in a landscape background which has richness and depth.

Her sense of humor extends also into her drawing of animals, apparent both in *Mare with Mule Colts* and in her scene of *The Rodeo. The Parade*, the most ambitious of her paintings dealing with figures, is a delightful view of the simple pleasures of the first floor front. But even in the simple little heads, such as *Marie*, one has a sense of the artist's fancy in the garland arrangement of flowers in the child's hair. Her color is gay, and so, basically is her approach. Even in the soft reverie of *The Inlet* there is an infectious bubble of good spirits in her effortless drawing of its delicate little figures. J. L.

MANE-KATZ SHOWS FREE, SENSITIVE PICTURES

THE catalogue of paintings by Mané-Katz at the Sterner Galleries contains a letter from the artist who was taken prisoner last June in France, and with his friend Picasso shared the horrors of a concentration camp at Royan. The spirit which marks the letter is akin to the sensitiveness felt in the paintings, and one rejoices that he has been able to escape to this country.

The free swinging stroke of *La Toilette*, made this year, is rhythmic in line, less slashing than those which describe the series of musicians which were painted some years ago. But in the latter he hits off the characteristics of each player, picking out the instrument in brilliant color occasionally, as in *Bass Viol*, and giving it a peculiar resonance of its own. Mané-Katz loves to paint the gorgeous robes and picturesque figures of both rabbi and bull fighter, but his most searching study here is the head of a student, serious, thoughtful, and altogether appealing in its characterization. He lays on the pigment in thick, vigorous strokes, subduing his color in certain passages only to bring it out thematically in dramatic chords. Rarely are music and painting better related. J. L.

EXHIBITED AT THE WALKER GALLERIES

DORIS LEE'S PORTRAIT OF "MARIE"

KLINGHOFFER'S TALENTED PAINTING AND DRAWING

JACOB EPSTEIN has given Clara Klinghoffer at the 460 Park Avenue Gallery a wonderful send-off. A young Englishwoman, one of the greatest talents sent to us by the war, she is said by Epstein to be "a painter of the first order. . . . Her understanding of form places her in the very first rank of draftsmen in the world." Her work is divisible, as the gallery has properly seen fit to divide it, into soft crayon and sanguine drawings and oils. From all of them one can see what Epstein means. This artist has a fascinating grasp of the essentials. Her portraits have soft focus, but what inner life! It is erroneous to think that hard light gives character to a portrait better than soft light. Clara Klinghoffer's *Sergei Radamsky* is Rembrandtesque in feeling and spiritual quality. Highly sensitive, it is one of the best portraits we have seen in a dog's age and bears out what the late Mischa Levitzki said of music, that it has to be spiritualized, else it is worth nothing. Of the drawings, look carefully at *Model with Cane* and *Man's Head:* in each of them you will find the talisman of form and sensitivity that spiritualize. J. W. L.

A GROUP SHOWS WORK IN WATERCOLOR

A WATERCOLOR show at the Midtown Galleries includes work by a dozen artists who regularly exhibit here, but are usually seen in the medium of oil. As is often the case, the informality of such a group is ingratiating. Miron Sokole's simplified forms are well arranged in *Lobster Fisherman*, and he makes up in firm design for what his color lacks in nuance. Betty Parson's breezy, cheerful style gives her *Pride's Crossing Home* the dappled, sunny atmosphere one associates with her painting. Jacob Getlar Smith, always best in watercolor, achieves great fluidity in *Wheat* and his quick, casual line in *Spring on Third Avenue* is eloquent of a changing scene.

William Palmer's *Landscape* looks almost like a colored engraving, so much does he rely upon his delicate, sensitive line. Lionel Reiss performs a sleight-of-hand in *Wind Storm* by keeping his whole paper in tones of blue, though there is more reality in his neat, chilly *Trees*. The most impressive painting in the group is Sepeshy's *Distant Town*, in which the singing color and solid composition give it depth and strength beyond the usual capacity of watercolor. This is a pleasant group to see in mid-winter. J. L.

CLARA KLINGHOFFER'S "H. W. VAN LOON" (LEFT); "CLEANING UP" BY ANN KOCSIS (CENTER); "DRUMMER" BY MANE-KATZ (RIGHT)

EXHIBITED AT THE 460 PARK AVE. GALLERY

EXHIBITED AT THE MONTROSS GALLERY

EXHIBITED AT THE MARIE STERNER GALLERY

A MEMORIAL SHOWING OF OILS BY DE WITT

AN EXHIBITION of paintings by Jerome Pennington de Witt, who has died within the last month, is the current offering of the Eggleston Galleries which present it as a memorial. With the work (done this last year) there is also shown a group of canvases less recent, and the sense of growth derived from this combination brings also the feeling that De Witt's work was deepening into maturity just at the time that he died. *Spring* is a romantically conceived landscape in which the warm sunshine is sensitively conveyed shining through bare branches. *Black Clouds* is a painting of the sea and boardwalk, well organized in its design, and beautifully worked out in its cloud effects. Only this last year did this artist paint figures to any extent, and in *Harlem* particularly, one feels that he could handle crowds in motion with keen observation, and that the color of such gregarious scenes stimulated him to a successful interpretation. J. L.

JACKSON: A DESCENDANT OF "THE EIGHT"

LEE JACKSON, who has been a pupil of Sloan and Luks, is a direct descendant of "The Eight," as his first one-man show at the Babcock Galleries demonstrates. Several of his subjects are horses, wild ones at Madison Square Garden, and show horses at auctions, but his most compelling work is that of the streets and markets of the Bronx. Here his view of the *Grand Concourse at Night* is an amazingly romantic one, but it is nevertheless real for being seen in the concentrated light of arc lamps. The movement of the street is bathed in radiance which turns the trees into shimmering artificial-looking greens and makes the brick buildings orange-red. *Poe Park, Summer* is equally lyrical in its effect and the same scene serves Jackson for another night painting thronged with promenading, gay figures.

A sketchy brush stroke describes this world, and its lusty quality is excellently seen in *Young Iowa Chunk* which has a huge, powerful work horse for its central figure. Here again artificial light illumines the painting and gives it a sense of drama. Jackson's description of figures is not as sure anotomically as one could wish, and this is strange, for there are several pencil drawings in which his sketchy stroke is skillful and true. It is probably only a question of time before he will have mastered his handling of the brush accordingly, and the blur which occasionally beclouds his paintings in this group be under his control. J. L.

ART DIRECTORS PLAY AT PAINTING

THE Art Directors Club is giving you a so-called playtime exhibition at the New York School of Applied Design for Women. Art directors are almost the perfect Sunday painters, distinctly avocational. Yet that their talents can stand the professional gaff is shown by, for instance, the Surrealistic collages of Arthur Weithas, the cock-weathervane of William Longyear, a fine watercolor of the *Shoshone River Valley* by Ben Nash, Gordon Aymar's *Portrait of a Girl* in the Brockhurst style, L. W. Froehlich's lead print, Robert Stewart's monotone wash of a moored schooner, Fred Brauer's watercolor of an old wooden church steeple, and Ralph Whitney's of two steamers. A. Armando contributes the most surprising design—a record of Hittel and Musso dancing to an accordion, while Stalinx looks on wrily——his face being formed by the accordion (hair en brosse), the Sam Browne belts (eyes) of Hittel and Musso, and their crossed high-stepping legs (moustache). J. W. L.

NEW NAMES AND OLD IN A GROUP REPORT

THE Macbeth Gallery's group show has some features and some new names. Edna Reindel is a Macbeth stand-by, but except for the tendentiously streamlined clouds, which, though themselves decorative, overweight a very good landscape below, her *Menemsha Marshes* is a compelling picture. Walt Killam, a new exhibitor, presents *The Rose*, which has nothing to do with flowers—except figuratively. It is about a green board house which, like Scrooge's counting-house, looks as though it had wandered about and gotten lost between other houses not of its vintage. The brownness of the surrounding hovels is made by Mr. Killam to point up the comparative loveliness of sawtooth mouldings and piazzas on "the rose." The picture has a weird perspectival beauty, as the thin green and white "rose" plumes its less down-at-the-heel self from the base of a rickety, slag-laden hill in a worker's district. Walt Killam evidently has not only a feeling for architecture but also for irony and quaint humor. Harry Dirit, another new exhibitor, shows us *A Rare Nest*—an oil study arrangement with a blown glass vase and bowl, a rose in the glass and a bird (live) on the bowl, being a love of local color in the manner of Watrous. Other exhibitors, with characteristic works, are Marsden Hartley, Robert Brackman, Jon Corbino, Peter Hurd, Reginald Marsh, Vanessa Helder (with her intriguing *Old Joshua Green House)*, and Jay Connaway. J. W. L.

VIGOR IN BOLD FORMS BY JOSEPH STELLA

JOSEPH STELLA'S exhibition of paintings at the Associated American Artists is in honor of his sixtieth birthday, but it is only the last in a long series of shows both here and abroad since this Italian-born painter came to this country as a young man. There are enormous differences between the hard contours of some of his most recent work, the jewel tones and geometric forms of his semi-abstract paintings of Brooklyn Bridge done in the early '20s and the religious paintings which were shown in 1930 in Rome.

More like the last is *Heads*, a painting in tempera made this last year. It is poles asunder from *The Swan, The Virgin* and *Bread and Water*, which are so hard, so crude in color and so unattractive to this reviewer as to be almost incredible as works from the same painter as the one whose softly colored, sensitive *Heads* shows a depth of understanding and appreciation of the mobility of faces way out of the ordinary. So prolific a painter is likely to produce a wide variety of styles, especially if he is of an experimental turn of mind. Stella's vigor is unquestionable and, with his bold forms and colors, he reacts strongly to whatever he sees, whether it is the foliage of the jungle, the steel mills of Pittsburgh or his inner vision of St. Peter. J. L.

R. V. RIPPER'S ETCHINGS OF JOHN BROWN THEMES

AN edition of original etchings by Rudolph C. V. Ripper illustrating *The Soul and Body of John Brown* is on view at the Bignou Gallery. The volume for which they were made contains a poem by Muriel Rukeyser and the Civil War song, *John Brown's Body*, both of which Ripper has illustrated with all the powerful expressiveness of his fine draftsmanship and

EXHIBITED AT THE NEW YORK SCHOOL OF APPLIED DESIGN FOR WOMEN

A. D. SNIFFEN: "NOVEMBER AFTERNOON"

EXHIBITED AT THE MACBETH GALLERY

ROBERT BRACKMAN: "A TONE POEM"

EXHIBITED AT THE EGGLESTON GALLERY

JEROME P. DE WITT: "SPRING"

LEE JACKSON: "YOUNG IOWA CHUNK"

EXHIBITED AT THE BABCOCK GALLERIES

EXHIBITED AT THE BIGNOU GALLERY

"I SEE YOUR MOUTH CALLING BEFORE THE WORDS ARRIVE," ETCHING BY R. C. V. RIPPER FOR RUKEYSER'S POEM, "THE SOUL AND BODY OF JOHN BROWN"

the deep emotional grasp of the subject. He is essentially an artist who understands the ripple of movement in terms of line, and his beautifully sustained drawing of figures in the plate called *I See Your Mouth Calling Before the Words Arrive* is eloquent of the rhythm which pervades all these etchings. The satire of the skeleton playing a guitar and the imagination which can produce such tortured symbols as the graveyard wraith with its gun, are balanced by the pity and irony of his versions of the song's refrain, *His Soul Is Marching On.* Actually he has done no more moving work than the etching which ends on the optimistic note, *When All Mankind Are Free.* J. L.

AROUND THE GALLERIES: FIVE NEW SHOWS

ANN KOCSIS, tenant of the Montross Gallery, makes clear arrangements—cabbage and artichoke (her best), celery and pineapple, umbrella and rubbers, scrubbing-board, brush, and soap—in a gay and garish style. Her paint quality is a bit uncertain or, we should say, her colors are not used with great sophistication. The color is clangorous, high-lighted, and tinny, as though there were too many polished balls—lovely in their individual selves—on a Christmas tree. (Her painting, *Cleaning Up*, is illustrated on page 12.)

THEATRICAL posters, old and American, hold the stage for the moment at the Julian Levy Gallery. Printed by the Calhoun Print Company at Hartford, Connecticut, they recur to such vehicles as *Peck's Bad Boy; East Lynne;* the company of Samri S. Baldwin, *The White Mahatma* (who is pictured holding a string of two dozen death's-heads) and *Touch Me If Thou Dare* (which portrays one bustling and bustled woman in orange-brown organdie threatening another in black silk with a raised chair.)

A DOZEN artists have contributed canvases to the exhibition of sea paintings now on view at the No. 10 Gallery, with variations of mood ranging from violent storms portrayed by Francis Dixon, to the peaceful harbor scenes of Winifield Hoskins. There are other pictures by Hjalmar Amundson and Nils Hogner.

BALLET *Decorated and Interpreted by* PAINTERS

BY DORIS BRIAN

THAT Degas and Delibes, Tschaikowsky and tulle—though they will occasionally appear on Broadway—are not the *sine qua non* of the modern ballet, is revealed in an exhibition of "Ballet Art Since 1900" current at the Junior League Clubhouse—since productions of *The Great American Goof* of last year, or even of *The Prodigal Son* for which Rouault made spectacularly strong and handsome sets some fifteen years ago, cannot be termed simply the expressions of an outdated art form. If the ballet was up to the minute in the 1870s, it still is, for those responsible take the very lightness of the medium seriously, keep it *au courant* within its own limitations and usually do so with rewarding results. The present showing, essentially the same as the one which was recently seen in Chicago under the auspices of the Ballet Theatre, is conceived rather as a display of documents of the ballet of the twentieth century than as an exhibition of art, hence for an array of *danseuses* by Degas or Derain with their surefire appeal, have been substituted action sketches of current stars and paintings inspired by recent performances. But they have assembled pictures which are of definite interest even to those who attend the Music Hall only for the films and never set a foot in the Fifty-first Street Theatre.

The ballet has always been doubly interesting to painters: firstly, though they seldom lend their talents to other types of theatrical productions, many leading artists have been the creators of fine *décors* for the ballet; secondly, the colorful ensembles, interesting choreographic

LENT BY THE BALLET THEATRE TO THE JUNIOR LEAGUE

KUNIYOSHI DRAWING: "TWO DANCERS"

motifs and the lithe movements of the dancers have furnished them with abundant graceful and amusing subject matter. As onlookers, American painters have been having a wonderful time at the studio of the Ballet Theatre. Marsh's impressions of *The Great American Goof* and of a number entitled *Capricioso* have been particularly inventive, and in a picture based on the latter he has enhanced the Italianate set by Nicolas de Molas with the addition of a Dali dripping watch and a diminutive figure diving into space. Kuniyoshi has endowed a life-size drawing of two of the performers with his fluid, golden-toned touch; Curry has shown expert draftsmanship in action sketches of Eugene Loring; Waldo Peirce, John Sharp, Raphael Soyer, Emlen Etting, Ann Brockman and others have contributed to the visual lore of the ballet now on view.

(Continued on page 17)

LENT BY THE BALLET THEATRE TO THE JUNIOR LEAGUE

REGINALD MARSH: AN IMAGINATIVE IMPRESSION OF THE BALLET "CAPRICOSO"

ART THROUGHOUT AMERICA

MINNEAPOLIS: LANDSCAPE BY RICHARD WILSON

BY THE acrimonious "Father of British Landscape," Richard Wilson, is a contemplative, poetic canvas recently added to the collection of the Minneapolis Institute of Arts. Formerly belonging to an English owner, this *Picturesque Landscape* is characterized by the serene spaciousness which proclaims the artist's indebtedness to the style evolved by Claude Lorrain a century earlier. But though Wilson worked at Rome, and though the subject matter of the Minneapolis picture might at first glance seem to be the *Campagna,* the portion on the spectator's left is more suggestive of rural paths in England than of Italy.

It was his appreciation of the beauties of the English countryside and his introduction of native elements into his paintings which accounts, in part, for Wilson's unpopularity in eighteenth century England at a time in which the vogue for things Continental was at its height. For example, Reynolds remarked that his pictures were too "near common nature" to appeal to public taste. Nevertheless, it was his caustic personality which was really responsible for his ultimate disillusionment and poverty. He was a member of the Royal Academy and was given the opportunity of becoming a court painter, a chance which he ruined when he countered an objection that his price of sixty guineas was too high for a painting which George III wished to order with the suggestion that His Majesty pay the sum in installments. He called Gainsborough's landscapes "fried parsley," smeared the pictures of fellow-exhibitors with India ink and Spanish liquorice and committed other acts which were, to say the least, not endearing. He persisted in his artistic ideals, however, was a keen student of the effects of sunlight on landscape and constructed a foundation on which his countrymen were to build.

CHICAGO: HASKELL BEQUEST

FRENCH and English paintings, principally of the nineteenth century, were the gift to the Art Institute of Chicago by the late Frederick Tudor Haskell and are now on view at the Institute. The collector's interest in the Barbizon School is revealed in such works as *The Clearing* by Diaz, Théodore Rousseau's *Pond among the Rocks at Barbizon, The Pond* by Dupré, a Millet composition entitled *Man with Wheelbarrow* and a work by Cazin. A different trend in early nineteenth century France is represented in the exactness of detail found in Léon Gérome's *The Minstrel.* Technically skillful in its exact drawing is the product of another important period of painting in France, a head of *Jean d'Albon de St. André* by a follower of Corneille de Lyon.

English portraiture is also represented in works by Reynolds and Lawrence. By the latter is a portrait of the *Sallie Siddons* whom he was once to have married, and a portrait of an unknown gentlewoman. The Reynolds is a likeness of *Mrs. Huddesford.*

RECENTLY ACQUIRED BY THE MINNEAPOLIS INSTITUTE OF ARTS

WILSON'S XVIII CENTURY "PICTURESQUE LANDSCAPE" (ABOVE); AUSTIN'S CONTEMPORARY "EUROPA AND THE BULL" (BELOW)

RECENTLY ACQUIRED BY THE DETROIT INSTITUTE OF ARTS

NEW YORK: MURALS OF STAINLESS STEEL

AN IMPORTANT and certainly an appropriate decorative feature of the recently dedicated Airlines Terminal in New York are its stainless steel murals. On the Forty-Second Street side of the building, the entrance is crowned with a thirty foot mural depicting a decorative map of the world, the continents in silver, the oceans in black, and continental outlines emphasized in a reddish orange. By René Chambellan are stylized figures and murals in the interior. Welded to the stainless steel walls is a mural design cast in alumilited aluminum which depicts a symbolical twenty-two foot male figure in flight across a band spotted with signs of the Zodiac, the sun and mountains. The wingless human figure accompanies a flying eagle which particularizes American achievement in the air.

NEWARK: FRENCH MASTERS

CITIZENS of Newark will have the opportunity to view a comprehensive presentation of the product of Parisian painting before the present war in an exhibition of works by some of the leading artists of that school currently on view at the galleries of Rabin & Krueger. The varied techniques are displayed in oils, gouaches, watercolors and pen drawings representative of the abstractions of Picasso, Kandinsky and Léger and the contrasting and more realistic concepts of Utrillo and Derain. *Le Roi Ubu,* a powerful gouache by Rouault, shows his heavily outlined style, while works in a lighter vein by Raoul Dufy, Vlaminck, Matisse and others are included.

DETROIT: RECENT ACQUISITIONS

FOUR contemporary American paintings have recently been acquired by the Detroit Institute of Arts. Outstanding among these is an original and highly imaginative modern version of the popular Renaissance subject, *Europa and the Bull,* the work of the young Oregon painter, Darrel Austin. Delicately handled in a romantic tradition, it is his most recent work and was purchased through the William H. Murphy Fund from the artist's highly successful exhibition at the Institute's Alger House.

Carl Ruggles, Reginald Marsh and Clay Bartlett are the artists represented in the other accessions, the gift of an anonymous donor. The strange and intricate shapes assumed by drying leaves furnished the rhythmical subject for *Leaf Series, Number One* by Carl Ruggles, an artist who, better known as a composer, has, since 1932 also turned his attention to painting, a medium to which he brings a highly developed musical sense of style and a creative mind. Also a recent work is the Marsh watercolor landscape, *In Hoboken,* which, marked by a unity of tone, is expressive of his talent for capturing the salient characteristics of urban scenes in and around New York. Bartlett's *Kohl-Rabi Roots* is a small still-life in which the highly personal and effective color which is at the command of this Vermont artist is excellently exemplified.

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NEW YORK: LECTURE ON THE GLUCK "ALCESTE" IN A CLASSICAL SETTING

THE seldom performed music drama by Christoph Willibald von Gluck, *Alceste*, which is to be presented by the Metropolitan Opera Company this month, will be the subject of a lecture on the afternoon of January 13 in the appropriate setting of the Roman Court of the Metropolitan Museum of Art sponsored jointly by the Museum and the Metropolitan Opera Guild. Stanley Chapple, the English conductor, will discuss the text and score and will play excerpts of the music on the Kirkman harpsichord, and Mme. Helen Traubel will sing the aria *Divinités du Styx*.

French Painting between Revolutions

(Continued from page 11)

Three handsome pictures by Van Gogh, particularly the *View of the Butte Montmartre* from the Municipal Museum in Amsterdam, dating from his Paris period of 1887, and, as a bold example of his last manner, the *Rain* (Paul Rosenberg) which was painted in Saint-Remy at the end of 1889.

Space does not permit a lengthy discussion of the contemporary works. Together with well chosen examples by Picasso, Derain, Matisse, Braque and Utrillo, there are several excellent paintings by Bonnard and Vuillard. Rouault is shown in his powrful *Tribunal* (Max Bangerter, Paris); the gifted Roger de la Fresnaye, who died at an earl ygae in 1925, with a small portrait from the Luxembourg Museum. Of excellent quality, and hence of great promise for the future of the artist, is the painting "The Red Cloth" by Roger Chapelain-Midy (lent by the artist). Among the Surrealists, Lurçat, Tanguy and Roy, represent this particular phase of modern French art. It is interesting to note that some of the youngest painters, such as Poncelet and Gruber, reveal a decided resemblance in style to some of our modern American contemporaries.

Distaff Art en Bloc

(Continued from page 9)

With the prizewinners in general one would agree, and the jury apparently has chosen, believing that participation in the general trends of the time is better than standing aside from them. Gail Trowbridge's *Leaves* is a watercolor, so firm in its basic pattern that it might be in oil. Beulah Stevenson's *Plant on a Piano Stool* is developed out of her interest in geometrical form, but is far from being abstract. Even the prizes which are designated as those for "conservative" paintings, Gertrude Schell's *Landscape* and Dorothy Ochtman's *Corn Tassels*, show that these artists are by no means bringing up the rear in their style of painting. Natalie Grauer's *Young Scientist*, another prizewinner, is entirely built up on Cubist forms.

Prizes for sculpture were awarded Frances Morgan for *Olympia*, Leona Curtis for *Woman Standing*, very effective in its directness and simplicity, and to Sybil Kennedy for her *Seated Figure*, typical of her serious interpretation of elongated form. Besides these there are outstanding works by Challis Walker in her *Portrait Head*, in Minna Harkavy's *Miner Marble*, Ruth Yates' *Joe Louis*, Genevieve Hamlin's *Winter* and Rhys Carparn's *Portrait of Johannes Steel*.

Diverting Moments in Art

(Continued from page 8)

apart from their connection with the ballet, lovely figments of a pictorial imagination. Stuart Cheney can also be enjoyed wholesale at Goucher. The exhibition at the Municipal Museum has drawn heavily on the rich collection of the ballet belonging to the Wadsworth Atheneum. Appropriate paintings accompany the ballet studies both at Goucher and at the Municipal Museum: among painters encountered at the Museum may be mentioned Rouault, Degas, Forain, and Marcoussis.

Closely related to these paired and shared exhibitions is that of theatre settings at the Peabody Institute. Original settings for *The Magic Flute*, *Don Giovanni*, *Fidelio*, and the like have been chosen to fit both the musical interests of the Peabody Conservatory and the general theme of *Divertissements*.

Of the coöperating institutions the Enoch Pratt Library remains to be mentioned. Its exhibition of book illustration despite the different character of the material is of identical mood. Only an elaborate bibliographical account could convey an accurate idea of the treasures to be enjoyed. Of earlier work I can mention the illustrations by Fragonard, St. Aubin, Moreau the Younger, and Diepenbeeck. Most of the important series of illustrations by Picasso, Matisse, Maillol, and Despiau are included.

If the visitor finds it difficult to discover the common denominator of such a complex of exhibits and entertainments, and if he is not satisfied to find it merely in the endeavor of the Johns Hopkins University to use a grant from the Carnegie Corporation to forward art interests in Baltimore, he may profitably return to one of the exhibits—let us say, that at Goucher College. There will be disclosed to him the patent interrelations of all the seemingly diverse elements. He will see a portrait of the ballet

artist Bakst by the painter Modigliani, and another of Lifar by the poet Cocteau. Still more as a summation he will see Pruna's triple portrait of the musician Stravinsky, the poet Cocteau, and the painter Picasso, in a kind of vivid illustration of the Latin tag: *Ars una, species mille.* The maze of the Baltimore *Divertissements* will begin to have cohesion for him, and presently, physiognomy. Its physiognomic character I have already emphasized: cheerfulness. If I may paraphrase a banality it will not be hard to say what lay behind the particular choice of cheerfulness as the clue to the maze—"The show with a smile wins."

Ballet Interpreted by Painters

(Continued from page 14)

But most of this is of the year just past. Milestones of the last forty years are provided by a review of artists as decorators for the ballet as revealed in sketches for sets and costumes drawn from the rich Lifar Collection of the Avery Memorial at Hartford and from the archives of the dance assembled by the Museum of Modern Art. Here we see solutions by masters of the challenging problem of creating a back drop which, while holding its own in company with the dance and the music, can at the same time enhance rather than conflict with the ever changing pattern of the ballet performed before it. They reveal a whole world, and one can cite only a few items at random: there are, of course, the Rouaults for the *Prodigal Son* which sing out above all the rest; there are sketches of Christian Berard's sets for the *Seventh Symphony* which effectively complement the great Beethoven music; there is a tiny sample of Derain's accomplished *décor* for *La Boutique Fantasque;* a plan for Chirico's set for *Le Bal* which is a super-Piranesi. Eugene Berman is present and there are items by Picasso. Nicolas de Molas, Leon Bakst and Alexander Benois trace the twentieth century through from the first decade to the present. The exhibition, though open to the public, can be seen only by appointment.

COMING AUCTIONS

Blow Furniture & Decorations

THE English and American eighteenth century furniture, paintings and silver, comprising the collection of the late Mrs. George P. Blow, and for some years the furnishings of York Hall, originally the residence of Thomas Nelson, signer of the Declaration of Independence and an early Governor of Virginia, will be auctioned at the Parke-Bernet Galleries on the afternoon of January 18, following exhibition from January 11.

York Hall, formerly Nelson House, has been open to the public for the past few years. The present collection of fine furnishings, installed in York Hall after its purchase and restoration by the late Mrs. George P. Blow and Captain Blow in 1913 and now brought to New York for public sale by order of the trustees, contains a variety of Chippendale mahogany furniture, as well as Heppelwhite and Sheraton examples.

Among the paintings of the collection there are two bust portraits of Washington after Gilbert Stuart and another attributed to Rembrandt Peale. A family group by John Glover, Sr., British eighteenth century painter. The collection further includes some Georgian silver and silver in Georgian style, English and Irish table glass, Spode and other dinnerware and decorative porcelains.

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Gauguin	Tahitian Scene	12½x10
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Goya	Don Manuel Osorio	10x13
Hals	Claes Van Voorhout	10x12½
Hogarth	Graham Children	8¾x7¾
Holbein	Edward VI	7¾ Circle
Kuhn	Clown	6¼x14¼
Lippi	Annunciation	12x7
Metsys	Flight to Egypt	7x7¼
Picasso	Mother and Child	8¼x10
Rembrandt	Self-Portrait	8½x11
Renoir	By the Seashore	8x10¼
Renoir	Cup of Chocolate	10x12½
Renoir	Grand Boulevards	9¾x8
Renoir	Therese Berard	7¼x9
Renoir	Self-Portrait, 1872	8½x11
Renoir	Self-Portrait, 1897	6½x8
Rubens	Virgin and Child	8¼x11¼
Sassetta	Journey of the Magi	9x6½
Seurat	La Parade	9¾x6½
Sheeler	American Scene	9¼x7¼
Titian	Cardinal Granvella	8x10¼
Van der Goes	The Holy Family	8¾x7½
Van Eyck	St. Francis	5¾x5
Van Gogh	The High House	10x12
Van Gogh	Night Cafe	9½x7½
Veneto	Portrait of a Man	8x10¾
Vermeer	The Milkmaid	7¾x8¾

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REISINGER SALE: KENDE GALLERIES
"ETERNAL SPRING," BRONZE GROUP BY AUGUSTE RODIN

Reisinger Furniture & Art Objects

AN EARLY seventeenth-century Brussels tapestry, depicting in brilliant reds, greens and blues the departure of a knight for the tournament, will provide one of the points of interest in the exhibition opening at the Kende Galleries on January 11, prior to public sale the afternoons of January 16 and 17. Comprised is the property of Walter Reisinger of New York, removed from his Park Avenue apartment and including many items from the well-known collection of the late Hugo Reisinger, with additions from other sources.

A Rodin group, *Eternal Spring*, was purchased by the late Hugo Reisinger in Paris about 1910 from Rodin himself. There are paintings by Cazin and Mauve, and the furniture includes a pair of Louis XVI petit point and gilded beechnut side chairs and other items. A comprehensive collection of English and American earthenware and lustre jugs dating from the seventeenth century are present.

Hamlen et al. Paintings

A VARIETY of paintings dating from the fifteenth century to the present day will be dispersed at the Parke-Bernet Galleries on the evening of January 17, following exhibition from January 11. The collection comprises property of the estates of the late Nathaniel Hamlen of Boston and the late Charles S. Haight of New York, property of a Mid-Western Museum, and paintings from the collection of the late James Parmelee of Washington, D. C., as well as paintings from other sources.

American nineteenth century and contemporary paintings are one of the dominant groups in the sale, include work by Moran, Martin, Hassam and Inness. Among the European nineteenth century paintings are canvases by Corot, Courbet, Henner and others.

The portraits comprise works by van Ceulen, Terborch, Lely, Reynolds, Romney, Ramsay, Blackburn and others. Of very early date are panels from a Spanish fifteenth century altarpiece and a Tuscan painting formerly in the Archillito Chiesa Collection. Van Goyen, Tryon, Davies, Kent, Monticelli, Diaz and Frans Pourbus the Younger are other artists included.

HAMLEN SALE: PARKE-BERNET GALLERIES
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French Furniture
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Knabe Baby Grand Piano
Snuff Bottles—Lustreware
Oriental Rugs—Decorations

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A.C.A., 52 W. 8	*Mervin Jules: Paintings*	Jan. 12-26
Academy of Allied Arts, 349 W. 86	*Jane Peterson: Paintings*	to Jan. 16
American British, 44 W. 56	*Contemporary Paintings; Sculpture*	to Feb. 21
American Fine Arts, 215 W. 57	*National Association of Women Painters & Sculptors Annual*	to Jan. 27
American Place, 509 Madison	*John Marin: Paintings*	to Jan. 21
Arden, 460 Park	*Pupils of Archipenko: Sculpture; Paintings*	Jan. 13-25
Argent, 42 W. 57	*Eve Van Ek: Paintings*	to Jan. 18
Artists, 113 W. 13	*Maxwell Simpson: Paintings*	Jan. 13-27
Associated American, 711 Fifth	*Joseph Stella: Paintings*	to Jan. 19
Artist-Craftsman, 64 E. 55	*Bitterman: Mosaics*	Jan. 15-Feb. 15
A.W.A., 353 W. 57	*Members' Paintings; Sculpture*	Jan. 15-Feb. 15
Babcock, 38 E. 57	*Lee Jackson: Paintings*	to Jan. 18
Barbizon-Plaza, E. 58	*Group Show: Paintings*	to Feb. 10
Bignou, 32 E. 57	*Rudolph C. V. Ripper: Etchings*	to Jan. 18
Bland, 45 E. 57	*Early American Prints, Paintings*	to Jan. 31
Bonestell, 106 E. 57	*Puma: Paintings*	Jan. 13-Feb. 1
Buchholz, 32 E. 57	*American Sculpture of Today*	to Jan. 18
Carnegie Hall, 154 W. 57	*Group Show: Paintings*	to Feb. 1
Carson, 38 E. 57	*L. Genin: Paintings*	to Jan. 31
Columbia, 1145 Amsterdam	*Japanese Prints*	to Feb. 1
Contemporary Arts, 38 W. 57	*Josef Presser: Paintings*	to Jan. 18
Decorators Club, 745 Fifth	*Group Show: Murals*	Jan. 13-Feb. 1
Downtown, 43 E. 51	*"The Painter Looks at Music,"*	to Jan. 28
Durand-Ruel, 12 E. 57	*Claude Monet: Paintings*	to Jan. 31
Eggleston, 161 W. 57	*Jerome DeWitt: Paintings*	to Jan. 18
Ferargil, 63 E. 57	*Norman Rockwell: Paintings*	to Jan. 18
Fifteen, 37 W. 57	*Frida Gugler: Paintings*	Jan. 13-26
Findlay, 69 E. 57	*Grau-Sala: Paintings*	to Jan. 26
460 Park	*Klinghoffer: Paintings*	to Jan. 18
French Art, 51 E. 57	*Modern French Paintings*	to Jan. 18
Gans, 30 E. 95	*Antique Jewelry*	to Jan. 31
Grand Central, 15 Vanderbilt	*Society of American Etchers*	to Jan. 25
	George Wharton Edwards: Paintings	to Jan. 18
Grand Central, Hotel Gotham	*Prize-winning Paintings*	Jan. 14-25
Harriman, 61 E. 57	*Edwin Grossman: Paintings*	Jan. 13-Feb. 1
Julien Levy, 15 E. 57	*Old American Theatrical Posters*	to Jan. 20
Junior League, 221 E. 71	*Ballet Art Since 1900*	to Jan. 18
Kleemann, 32 E. 57	*Ann Brockman: Paintings*	to Jan. 24
Knoedler, 14 E. 57	*"Great Masters for Small Spaces,"*	to Jan. 13
Kraushaar, 730 Fifth	*Contemporary American Paintings*	Jan. 13-25
C. T. Loo, 41 E. 57	*Tsiang Zen: Paintings*	to Jan. 31
Lilienfeld, 21 E. 57	*Vlaminck: Paintings*	Jan. 14-Feb. 8
Lincoln, 1195 Third	*American Paintings*	to Jan. 18
Macbeth, 11 E. 57	*Augustus Vincent Tack: Paintings*	Jan. 14-Feb. 3
Matisse, 41 E. 57	*"Landmarks of Modern Art": Paintings*	to Jan. 25
Mayer, 41 E. 57	*Contemporary Prints*	to Jan. 20
Metropolitan Museum	*Art of the Jeweler*	to Feb. 1
	Edgar Jenney: Paintings	to Feb. 1
Midtown, 605 Madison	*Group Show: Paintings*	to Jan. 18
Milch, 108 W. 57	*American Watercolors*	Jan. 13-Feb. 8
Montross, 785 Fifth	*Ann Kocsis: Paintings*	to Jan. 18
Morgan Library, 29 E. 36	*"The Animal Kingdom": Manuscripts*	to Feb. 28
Morton, 130 W. 57	*Robert Blair: Paintings*	Jan. 13-25
Museum of Modern Art	*Pavlova Memorial: Sculpture, Photographs*	to Jan. 31
Museum of N. Y. C.	*"A Loyalist Family in New York,"*	to Feb. 1
Neumann, 543 Madison	*"Contrasts in Old & New Paintings,"*	to Feb. 7
New School, 66 W. 12	*Oliver Barrett: Sculpture*	Jan. 13-28
Newhouse, 15 E. 57	*Landscape Paintings*	to Jan. 31
N. Y. Public Library, Fifth at 42	*Group Show: Prints*	to Apr. 30
N. Y. School of Design, 160 Lexington	*Art Directors' Paintings*	to Jan. 21
Nierendorf, 18 E. 57	*"Color in Modern Art,"*	to Jan. 18
Non-Objective Paintings, 24 E. 54	*American Paintings*	to Jan. 18
No. 10, 19 E. 56	*Group Show Paintings*	to Jan. 18
O'Toole, 24 E. 64	*John Lavalle: Paintings*	to Jan. 25
Passedoit, 121 E. 57	*"In Praise of Music,"*	to Jan. 31
Perls, 32 E. 58	*D. Maclet: Paintings*	to Feb. 8
Pinacotheca, 777 Lexington	*Harari: Paintings*	to Jan. 31
Rehn, 683 Fifth	*Edward Hopper: Paintings (1907-14)*	to Feb. 1
Riverside, 310 Riverside	*French Paintings from World's Fair*	to Feb. 2
Robert-Lee, 69 E. 57	*Japanese Prints*	to Jan. 31
Sachs, 817 Madison	*African Primitive Art*	Jan. 16-Feb. 15
Schneider-Gabriel, 71 E. 57	*English XVIII Century Paintings*	to Jan. 31
Schoenemann, 605 Madison	*Old Masters*	to Jan. 31
Sterner, 9 E. 57	*Mané-Katz: Paintings*	to Jan. 18
Studio Guild, 730 Fifth	*Members' Paintings*	Jan. 13-25
Uptown, 249 West End	*Leon Smith: Paintings*	Jan. 13-Feb. 6
Valentine, 16 E. 57	*Bracque: Paintings*	Jan. 13-Feb. 1
Vendome, 9 W. 56	*Group Show: Paintings*	to Jan. 18
Wakefield, 64 E. 55	*Charles Chase: Sculpture*	to Jan. 31
Walker, 108 E. 57	*Doris Lee: Paintings*	to Jan. 31
Wells, 65 E. 57	*Chinese Ceramics; Sung Dynasty*	to Jan. 15
Weyhe, 794 Lexington	*"American Humor in Prints,"*	to Jan. 31
Whitney Museum, 10 W. 8	*Sculpture; Watercolor Annual*	Jan. 15-Feb. 19
Willard, 32 E. 57	*Toni Hughes: Hardware Arabesques*	Jan. 13-25

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